NED ROYLE GATHERS LORE FOR SEQUEL TO THE SQUAW MAN

"In the Blood" Depicts the Indian Heritage in Conflict With a Refined Environment—Revival of "The Struggle Everlasting."

Edward Milton Royle, the famous playwright, who in Salt Lake is always affectionately called "Ned" Royle, is once more at home. Mr. Royle is just returning from a trip to the Uintah reservation, to the cradle of the "Squaw Man," Mr. Royle's most famous production. The old Uintah reservation furnishes the scene of a second Indian play soon to be produced by Mr. Royle. It is a romantic Indian drama, "In the Blood," a sequel to his famous "Squaw Man."

As a racial study "In the Blood" is exactly the reverse of "The Squaw Man." In "The Squaw Man" was depicted the life of an English nobleman among Indians. The hereditary instincts of generations of culture and refinement made him somewhat ill-fitted for the free and easy life of the aborigine. It will be remembered that the squaw man returned to his British home, taking with him the child. With the life of this child, the son of the English nobleman and the Indian woman, "In the Blood" has to deal.

The possibilities of the idea may easily be seen. The youngster, reared in the best English society, surrounded by English luxury, still feels the mysterious influence that impels him to go back to his mother's people. Though he knows nothing of the Indians, he cannot but feel that mysterious call to the wilderness over which his maternal ancestors roamed.

Story Is Fascinating.

The plot of Mr. Royle's new romantic Indian drama is marvelously worked out, and the story of the young half-blood's experiences as a young English nobleman, as an English army officer and as an Indian back at the old White Rocks agency is as fascinating as it is unusual.

Mr. Royle's play has been written and it will be produced by the Lieblers early this season. His visit to the Uintah agency was more for the purpose of studying the Indians a little more closely than for the purpose of obtaining any further material for his new play. While he was in White Rocks Mr. Royle had the opportunity of witnessing the famous sun dance of the Utes.

"The more I visit the Indians," said Mr. Royle, "the more convinced I am that the Indians are by inherent instinct and training sun worshippers. They will not tell you so. The Indian seldom speaks of his religion. If he does it is to tell you that he is an agnostic. "Indian don't know," he assures you.

"To my mind the real explanation of the sun dance is that the Indian worships the sun. They will tell you that they dance to sheer exhaustion beneath the blazing sun to derive from it the strength and beauty of the sun. One has only to see the rapt expressions of the self-tortured sun dancers to be convinced of the fact that the sun dance is the Indian's expression of his adoration of the sun, which I am sure they regard as the mysterious life-giver.

"For four days and nights, without food or sleep, the braves dance. During the daytime their faces are fixed intently on the blazing sun. At night they continue dancing, with their eyes on a crotched stick in a pole at the center of the dancing circle. When the four days' dance is finished the participants are totally exhausted. Nevertheless, they are decidedly happy, and as an expression of their happiness they give away their beads, their clothing, their blankets and their horses to the visitors. When the Indian is happy he is generous."

The Struggle Everlasting.

Mr. Royle leaves in a few days to supervise the production of "The Struggle Everlasting," the play which Mr. Royle and his friends believe to be his masterpiece. The play was originally produced in New York and given a week on the road. For some reason the play was not a success in New York, and for that reason has not been produced since that time.

Believing that the play might prove more successful were it made simpler, Mr. Royle has rewritten the first two acts, and it will be reproduced under his direction in San Francisco the week of July 19. In the San Francisco production Miss Florence Roberts, always a favorite in Salt Lake, will take a leading part. Miss Roberts starred in the piece in its original New York production. DeWitt Jennings, the Salt Lake boy who is making a success in the theatrical profession, also a member of the original cast, will have the principal male role.

"The Struggle Everlasting" is an attempt to externalize the inward struggle between the physical, the intellectual and the spiritual sides of human nature. The play is peculiar more than that it is daring. It is unlike any other stage production, and it is perhaps that fact that has interfered somewhat with its success in the past. Its characters are allegorical and the dramatic incidents of the play are typifications of the climaxes in the struggle for supremacy in the conflict of the human passions.

The principals in this struggle are typified in the play by the characters Mind, Soul and Body. Miss Roberts, typifying the physical side of human nature, appears as Body. Mr. Jennings, in representing the spiritual nature in the struggle, is cast as Soul.

When the play was first produced in New York it was extolled by critics as a masterly exposition of a difficult subject. Some even went so far as to say it was the greatest play ever written by an American. At the same time, however, they declared that it would prove too deep, too mystifying, for the average New York audience. In this their prophecies were fulfilled. Those who know of the play and of the great problem it sets forth are confident that the play, as revised, will fulfill all expectations, and that with another hearing it will always be known as Mr. Royle's masterpiece.